

**CITY OF ROCKVILLE HISTORIC DISTRICT COMMISSION  
HISTORIC DESIGNATION EVALUATION  
STAFF ANALYSIS  
December 18, 2001  
MEETING NO. 12-01**

**SUBJECT: Spates Bungalow, 115 Park Avenue**  
**MEETING DATE: 10/16/01, continued to 11/20/01 and 12/18/01**  
**OWNER: Betty B. Casey Trust**

**STAFF RECOMMENDATION:** Staff recommends that the Spates Bungalow, 115 Park Avenue, be recommended as eligible for designation as a single site (Landmark) Rockville Historic District.

**SIGNIFICANCE:** The Spates Bungalow at 115 Park Avenue is one of only two structures remaining in the "The Park" subdivision, platted by Judge William Veirs Bouic during a growth spurt in 19<sup>th</sup> century Rockville. The bungalow is an excellent and little-altered example of the craftsman style of architecture. It exhibits decorative features such as wide eaves, triangular knee braces, tapered porch columns resting on solid square piers, and a gabled dormer.

#### **HISTORICAL BACKGROUND**

The updated Maryland Historical Trust Historic Sites Inventory Form prepared by Peerless Rockville stated that the house was built in 1923 shortly after the land purchase, is in near original condition, and is an excellent and little-altered example of the Craftsman style of architecture exemplified by wide eaves, triangular knee braces, tapered porch columns resting on solid square piers, and gabled dormers. The property was originally two lots (8 and 9), but has lost most of lot 9 to the construction of Fleet Street. The house is associated with Judge William Veirs Bouic who subdivided a portion of his land near the agricultural fair grounds into building lots in 1888 and named it "The Park."

According to the Peerless Rockville MHT form, this house was constructed in 1923 by J. Roger Spates, who paid the estate \$400 for lots 8 and 9 of Block 3 of "The Park."<sup>1</sup> The Agricultural Society office was located on the adjoining lot #10. Mr. Spates, deputy clerk of the Circuit Court, hired local contractor Harry Howes to construct the 1-1/2 story bungalow within walking distance of Spates' office in the Red Brick Courthouse. His wife, Annie Spates, sold the house in 1949<sup>2</sup> and moved to Comus. From 1954 until her death in 1962 at age 97, Mary Offutt, widow of Mayor Lee Offutt, made her home at 115 Park Avenue; she formerly resided nearby at 8 Baltimore Road.<sup>3</sup> In 1963 the Park Avenue house was sold to Eugene Casey, farmer, financier and one of the largest landowners in the county.<sup>4</sup> Since that time the house has been tenanted by various families and offices. The last tenant was Robert K. Maddox, long-time Montgomery County Surveyor, who used it for the offices of his private practice.

The urban renewal program in Rockville's downtown business district in the early 1970s made this area, bordering major roads and near government buildings, a prime location. By 1980, most of the

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<sup>1</sup> Judgment Record 50/194 and Land Records 338/156 (1923).

<sup>2</sup> Land Records, 1324/328 (1949).

<sup>3</sup> Land Records, 1960/395 (1954).

<sup>4</sup> Land Records, 3068/455 (1963).

structures in "The Park" had been razed; some were replaced by multi-story office buildings. All of lot #10 and most of Lot # 9 which was the side yard of the Spates bungalow disappeared when Fleet Street was constructed. The house at 115 Park Avenue now occupies the corner of Park and Fleet Street.

A report on the National Register eligibility of 115 Park Avenue prepared by architectural historian Kelley Steele for the State Highway Administration was distributed to all parties. The report finds the Spates bungalow at 115 Park Avenue architecturally significant and eligible for National Register listing in the text, but has the box indicating the property is not eligible checked in the form. Although staff places more weight on the words written by Ms. Steele in the body of the document over a check mark in one of two boxes on a form, this ambiguity should be clarified before the property is considered by the Mayor and Council.

### **EVALUATION PROCESS**

Notices of the HDC evaluation were sent via first class mail to Citizen's Associations and other interested parties on October 9, 2001 and the property was posted. The agenda for the evaluation meeting was also posted on the city's web page. The HDC held a public hearing on the significance of 115 Park Avenue on October 16, 2001.

### **Speakers in opposition to designation:**

Attorney Barbara Sears of Linowes and Blocher represented the owner, the Betty B. Casey Trust. Also present were Wanda Shier, property manager for the Casey Trust, and Attorney Erin Girard of Linowes and Blocher. Ms. Sears stated that the owner is opposed to the designation and contests the claim that it is significant architecturally and by association. In addition, Ms. Sears stated that the property is not usable. The land is 11,301 square feet and is zoned O-1 and the structure has been vacant and not rented for two and a half years. The former tenant used it for storage and did not renew his lease due to the condition of the building. The heating and electric services are not functional and major improvements must be made to bring the building up to Code. A survey was done of the property that recommended that rehabilitation would not be cost effective. The Casey Trust began the demolition process with the City in June then filed for a demolition permit on September 7, which was entered into the permit system on September 17. On October 2, a letter from the HDC staff informed then that the permit would not be issued until the property was reviewed for historical significance on October 16, and, if found eligible, would be submitted to the Mayor and Council for designation. She said the property owner was unfairly and unlawfully being delayed in the use of the property.

Ms. Sears stated that she found that the Environmental Guidelines requirements were not applicable to this property as they are intended to apply to sites with larger planned development. In addition, they are guidelines and not law. She stated that the house does not possess any historical significance and does not warrant the funds to rehabilitate it. She noted that she received a copy of a State Highway Report by Kelley Steele just prior to the meeting that stated that the property was not eligible for the National Register of Historic Places and met only one of the four criteria. She further noted that the property is in poor condition. The porch piers are cracked and crumbling and need replacing. New footings are also necessary. The windows are wracked and inoperable. The radiators have burst and caused water damage. The floors slope, the plaster is cracked and needs to be replaced, and there is no parking on the site.

Ms Sears further stated that although the Bouic family was prominent and influential in Rockville, the house was built after the property left the Bouic family ownership and the subsequent owners and residents were not significant to Rockville. In summary, she stated that the hearing and designation procedure was unwarranted, unfair to the property owner, and contrary to the authority of the HDC. She also mentioned that the property would be isolated from any residential area and not be in context.

### **Speakers in favor of designation:**

Eileen McGuckian, Executive Director of Peerless Rockville, said that Peerless nominated the property after watching it for more than a decade. She had spent time with Mr. Maddox in his office and did not find the property was structurally compromised. When the property was vacated two years ago, Peerless asked to purchase the building “as is” because it is a little altered example of the Craftsman Style and one of only two original structures left of The Park. Peerless made a second offer in January 2000. Neither offer was addressed by the owner. She noted that condition was not a standard for designation unless it resulted in the structure being substantially altered. In her opinion, the building has great integrity and is not in as bad a condition as the Dawson Farm House or Wire Hardware, both of which were successfully rehabilitated by Peerless Rockville and put back into use.

In summary, Ms. McGuckian stated that the property meets the criteria for designation significant to the City. It embodies a distinctive character of a different time and place, and it is a gem, a perfect example of a bungalow form. She noted that the State Highway Administration report by Ms. Steele stated that the property was eligible for listing on the National Register and although isolated, would still serve as a historical reminder of an early subdivision. She said she would agree that the association with the Bouic family is a stretch, but Mr. Spates and Mrs. Offutt are part of Rockville’s history and the building’s significance is architectural, rather than historical.

Leslie Porter, 825 Brice Avenue, spoke in favor of designation. She works at 401 E. Jefferson across from the site and stated that the building is an architectural gem. She said she noticed the sign about the hearing and is concerned about the loss of historical and architectural treasures in the county and city. She asked the HDC to plead with Mrs. Casey to preserve the house.

Spencer Stevens, Attorney at 401 E. Jefferson, said he favors preservation and designation. His practice concerns architects and surveyors and he would like to purchase and rehabilitate it for his law offices. He said the house is a unique example of Arts and Crafts design. He noted that it would be difficult to use the property without losing all the trees if the house was removed. He stated that he had examined the house from the exterior and found it apparently in good structural condition with most problems being cosmetic. The roof is level and the foundation is not cracked or settling. The corners are straight. He said the porches do need renovation but can be restored. He said he had spoken to Ms. Shiers about purchasing the property and called back another time but did not receive a response. He would like some time to inspect the building and tender an offer to purchase the property.

Miche Booz, Brookeville, testified in favor of designation. He said he is a restoration architect and contractor. He examined the exterior of the house and found it absolutely restorable. He stated that he has worked on structures in far worse condition with success. The rear porch appears to be an addition and could be removed and the front porch is sagging but fixable.

In rebuttal, Ms. Sears asked Ms. McGuckian to enter copies of her offers to purchase into the record to demonstrate that they were not serious offers. She noted that the SHA report has “not eligible” checked for National Register eligibility. She noted that the property is not listed as being for sale. She requested that the record remain open for three weeks for submission of information so that the Commission would be completely informed before making a recommendation.

In response, Ms. McGuckian stated that the first offer of Peerless Rockville was for \$1, and the value of the charitable donation. The second was for more than \$16,000.

After discussion, the HDC concurred that the record should remain open for three weeks to close of business on November 6. A vote would be taken on the recommendation on November 20<sup>th</sup>.

Planner Christensen stated that a letter dated November 1, 2001 was received from attorneys Barbara Sears and Erin Girard of Linowes and Blocher prior to the closing of the record requesting an extension of the record to November 20. Ms. Christensen said that staff cannot extend, open or close the record; that only the HDC can take such action. The second letter, dated November 19, 2001, was a request for clarification on the status of the record in the case and a request to keep the record open until December 3. Ms. Christensen said that Linowes and Blocher were notified that their letter to reopen and extend the record to December 3 would be considered at the November meeting. The HDC voted to reopen the record on November 16, 2001, close it on December 3, 2001, and continue consideration of the significance of 115 Park Avenue to December 18, 2001.

On December 3, the owner’s representatives submitted an MHT historic sites inventory form on the historical and architectural significance of 115 Park Avenue prepared by consultant Daniel Koski-Karrell. It was accompanied by a schedule of anticipated improvements to the property to meet code requirements and the estimated cost of those improvements.

### **Owner’s Consultant’s Report in Opposition to Designation**

Mr. Koski-Karrell concluded that 115 Park Avenue is not an excellent example of the Craftsman style of architecture as alleged. Rather, Mr. Koski-Karrell found that of his compiled list of 69 styling features characteristic of the Arts and Crafts movements’ Craftsman architecture style, only 16 are present in the dwelling at 115 Park Avenue, which does not support a finding of “excellent example” of Craftsman style. He found the house loosely resembles a Sears and Roebucks mail order house of the period, the Kilbourne, and was more likely to have been built after 1929. The consultant also disputed any historical association to the Bouic Family, stating that the property was not in this family’s ownership when the house was built and subsequent owners are not significant to the City of Rockville.

A schedule of estimated repair costs needed to bring the property into code compliance was attached to the MHT form. Ms. Sears cited *Broadview Apartments Co., v. Commission for Historical and Architectural Preservation*, saying that the Maryland Court of Appeals has held that designation of a property as historic may result in a taking where renovation of the property is not economically feasible. The letter continues that “Under Maryland Law, the Commission has a duty to take into account the feasibility of renovation and this estimate clearly shows that in this case, no such feasibility exists.”

Staff found Mr. Koski-Karrell's report complete, well researched, and well illustrated with photographs. However, Staff does not concur with all of Mr. Koski-Karrell's conclusions. Staff does concur with the conclusion that the house is not closely associated with the Bouic family, as it post-dates their involvement with the property. However, the house was built for J. Roger Spates, who was in a position of responsibility and authority in the County Court systems and served as Rockville's Mayor from 1926 to 1932. Therefore, staff would conclude that Mr. Spates was an influential person and significant to Rockville. The article on the death of Mr. Spates on the front page of the Montgomery County *Sentinel* newspaper dated September 7, 1950 is attached on page 8.

Staff is not persuaded that the construction date of 1923 is incorrect. Mr. Koski-Karrell based this conclusion on the fact that the Sanborn map of 1924 shows a structure in the location that is one story and has a full-width porch. He compares it to a later Sanborn map showing the house as two stories with a partial front porch. Staff concurs that the house is a Sears and Roebuck Company Kilbourne model, and notes that it was sold as a one-story house with "optional second floor." (See page 9.) It is logical that the second story was finished as needs and means increased, which would account for the map difference. Staff also notes that one footprint of the Kilbourne in Mr. Koski-Karrell's report shows a full width porch which actually includes an open veranda. This item needs further investigation and clarification if the site is recommended for designation.

Staff also concurs that the house not an example of Craftsman or Arts and Crafts architecture as exemplified by the landmark structures individually designed by Greene and Greene or Frank Lloyd Wright, which looked toward Asiatic traditions and in particular Japanese temple design and craftsmanship. Staff finds that it does represent an American popularization of the English Arts and Crafts Style that was derived from the philosophies of English advocates such as John Ruskin, William Morris, and the Rossettis. However the pure Arts and Crafts style was available only to wealthy individuals with the means to commission architects, craftsmen, and artists to build to order or the ability to create the items themselves. The subject house is an example of the popularized vernacular edition of this somewhat short-lived style.

In America, this style was popularized by Gustav Stickley. Stickley embraced the philosophy of the arts and crafts movements in his use of materials in their natural character, rather than embellishing or finishing them to imitate other materials or to change its essential nature. In this regard, the Arts and Crafts and Craftsman movement opposed the features and design of Victorian Gothic and Queen Anne styles as superficial and dishonest. (See page 10 for an example of Queen Anne style.)

For example, this philosophy would use stone as it comes from the ground in its natural appearance rather than forming it to regular even shapes and polishing it or scribing it to a textured finish. Stickley also embraced the arts and crafts tradition of retaining the visual evidence of hand working and valuing it over a more finished but individually indistinguishable mass-produced item. Stickley did not design one type of house, but adapted his philosophies and appreciation of natural forms and textures to many traditional styles of structures including Colonial, chalet, Mission and other forms. (See pages 11, 12 and 13.)

The Sears "Kilbourne" falls into this popularized mass-produced craftsman style with its bracketed eaves, wide overhang, rusticated concrete block foundation, tapered square porch

columns, stepped beam, clusters of windows that are formed of small panes rather than commercial sheet glass, and other items. The interior features and original paint scheme on Mr. Koski-Karrell's list may have been originally present, but if so, have since been removed or altered. However, the paint scheme can be reproduced, and the HDC has no jurisdiction over and cannot consider the building's interior decoration or design.

In regards to other items on Mr. Koski-Karrell's checklist of 69 features, it should be noted that the "Checklist for Bungalows built in the Craftsman Style of the Arts and Crafts Movement" compiled by Mr. Koski-Karrell includes a number of related items, such as 'Stone never laid in a coursed ashlar pattern' "Use of stone", "local stone foundation", "rubble stone foundation" that are variations of one feature. Low-pitched roof, wide eaves, and exposed beams are also included in a number of checklists with slightly different wording. No single example of a hallmark Craftsman House would have all 69 of these features as listed here. In many cases, they are variations of a stylistic feature. Staff also notes that the rusticated concrete block foundation is intended to reproduce the appearance of the natural stone foundation in the vernacular craftsman style.

Another summary of the elements of the vernacular American craftsman-inspired style are contained in Virginia and Lee McAlester's A Field Guide to American Houses, New York, Alfred A. Knopf, 1984 and reproduced on pages 14 and 15.

The house at 115 Park does have the hallmarks of the vernacular craftsman-inspired style: wide eaves with knee brackets, clapboard siding, exposed rafter tails on the porch and dormer roofs, multi-paned windows used singly, paired, and in strings of three, smaller casement windows flanking the fireplace, and built-in cupboards in the dining room, and a rusticated concrete block foundation where exposed. The front porch, with a stepped lintel beam framing the porch opening, the short tapered square wooden columns on brick piers, and the flanged trim with suggestions of horizontal supports separating the beam from the clapboard, contains most elements of popular craftsman style. Staff proposes that the house at 115 would be eligible for designation on the following criteria.

#### HISTORICAL AND CULTURAL SIGNIFICANCE

- Has character, interest, and value as part of the development, heritage and cultural characteristics of the City;
- Has character, interest, and value as part of the development, heritage and cultural characteristics of the County;
- Is identified with persons who influenced society; (J. Roger Spates) and
- Exemplifies the cultural, economic, and social heritage of the County and City.

#### Architectural and Design Significance

- Embodies the distinctive characteristics of a type, period or method of construction
- Represents a significant and distinguishable entity whose components may lack individual distinction; and
- Represents an established or familiar feature of the neighborhood, community or county due to its singular physical characteristic or landscape.

## **FINDINGS AND CONCLUSION:**

The Spates Bungalow at 115 Park Avenue meets seven of the twelve criteria for eligibility as a single site historic district or landmark site and should be recommended as eligible to the Mayor and Council for consideration of the owner's contention of taking and rehabilitation cost, which are beyond the scope of this evaluation.

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Cassell Hall.

## J. Roger Spates, Former Mayor Of Rockville, Dies

Funeral services for Joseph Roger Spates, 68, one-time Mayor of Rockville, were held on Monday at his home in Comus. Burial was in Monocacy Cemetery, Beallsville. Mr. Spates died on Friday, September 1, in Washington Sanitarium, Takoma Park.

Vice President of the Suburban Title and Investment Corporation, Mr. Spates was a retired attorney having graduated from the University of Virginia in 1905. He was Rockville's Mayor between 1926 and 1932, and was the son of the late Richard and Clara Spates.

Surviving are his widow, Mrs. Annie E. Spates; two sons, John Richard and George Edward, both of Comus; one brother, Webster, of Hollywood, Fla., and two sisters, Mrs. Elizabeth Bachman, Seattle, Wash., and Mrs. Anna Shaw, Philadelphia.

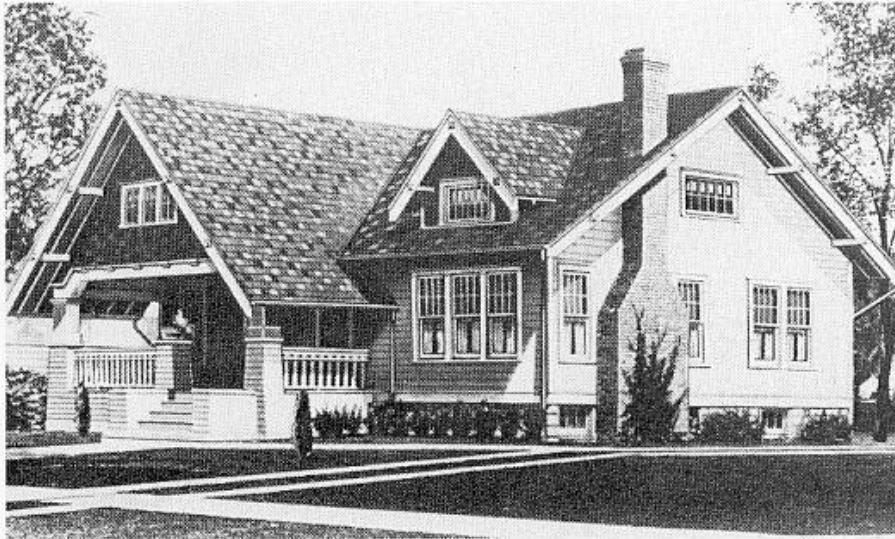
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Montgomery County Sentinel Newspaper, front page, September 7, 1950.



Source: Katherine Cole Stevenson and H. Ward Jandl, Houses by Mail: A Guide to Houses from Sears, Roebuck and Company, National Trust for Historic Preservation, 1986.

## THE KILBOURNE



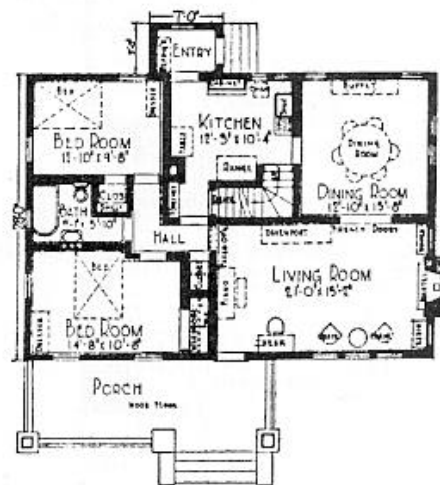
A customer who built the Kilbourne bungalow recently wrote to us as follows: "Our house has been the object of much admiration, not only from our friends but strangers, who in passing by will stop to look at the artistic front." The Kilbourne bungalow satisfies every family that has built it. Judge for yourself! The photograph and floor plan show the reason why the Kilbourne is such an outstanding value. See its sloping roof, the dormer, the overhanging eaves, the fireplace chimney, the large porch and the massive porch pillars!

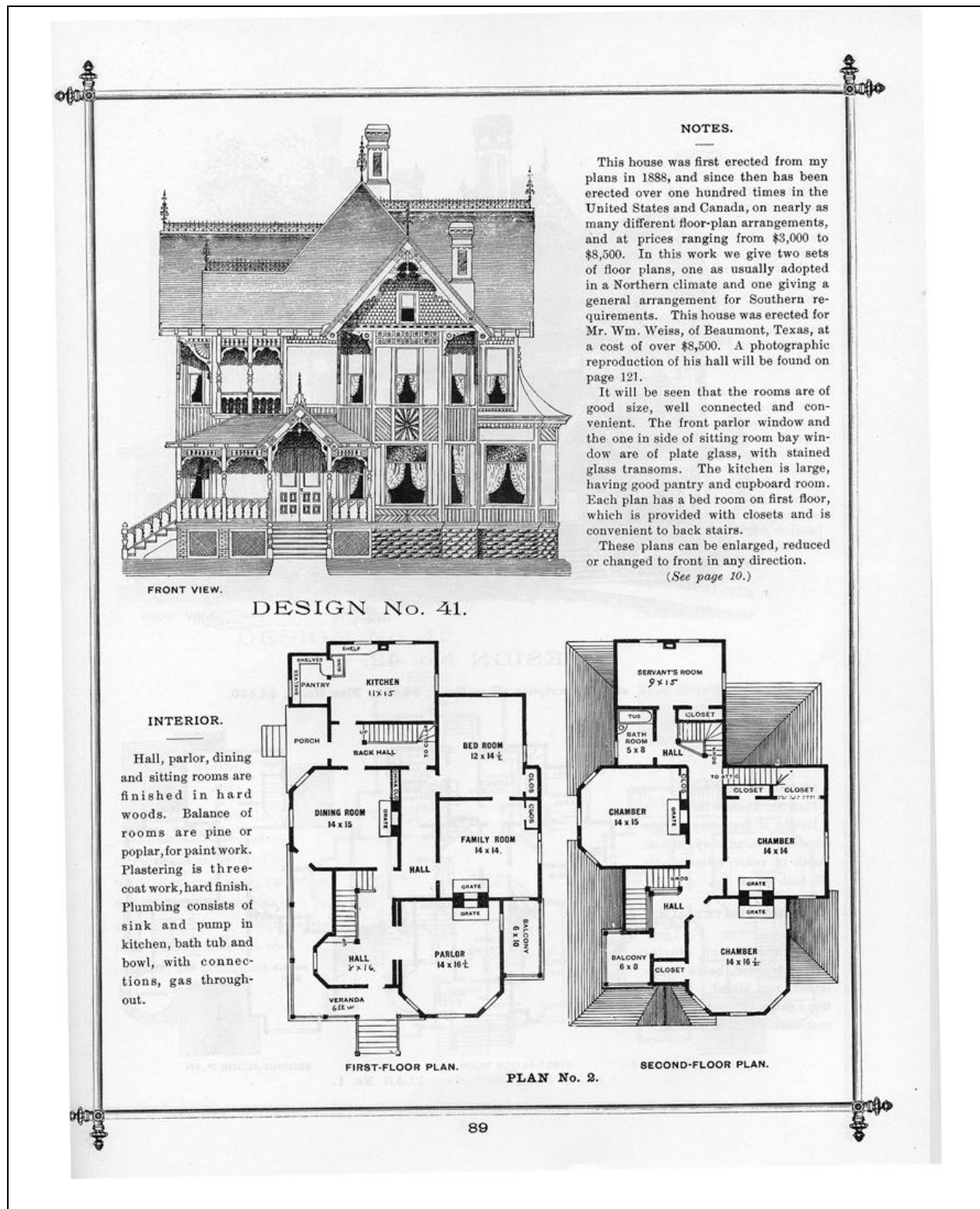
Details and features: Five or eight rooms and one bath. Front porch with steeply pitched gabled roof supported by tapered piers; exposed roof rafter tails. Optional second floor; fireplace flanked by windows in living room; French door between living and dining rooms.

Years and catalog numbers: 1921 (7013); 1925 (17013); 1926 (P17013); 1928 (P17013); 1929 (P17013)

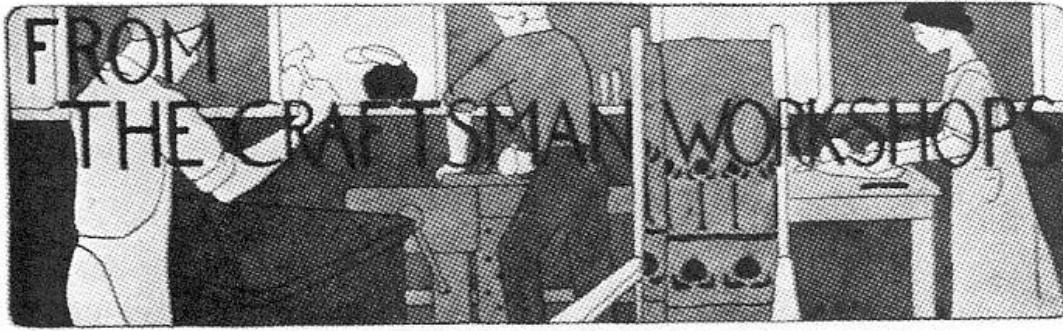
Price: \$2,500 to \$2,780

Location: St. Matthews, Ky.





George F. Barber, *The Cottage Souvenir No. 2: A Repository of Artistic Cottage Architecture and Miscellaneous Designs*, 1891, reprinted by American Life Foundation, N.Y., 1982. Barber's "Wedding Cake" houses are examples of the Queen Anne style that Stickley and others were countering in their Craftsman Houses. Compared to the roof pitch, vertical domination, and wooden decorative features that mimic Gothic stonework, craftsman-style roofs were "low pitched" and the materials and design "simple."



## A CRAFTSMAN HOUSE FOUNDED ON THE CALIFORNIA MISSION STYLE



WE have selected for presentation here what we consider the best of the houses designed in The Craftsman Workshops and published in THE CRAFTSMAN during the past five years. Brought together in this way into a closely related group, these designs serve to show the development of the Craftsman idea of home building, decoration and furnishing, and to make plain the fundamental principles which underlie the planning of every Craftsman house. These principles are simplicity, durability, fitness for the life that is to be lived in the house and harmony with its natural surroundings. Given these things, the beauty and comfort of the home environment develops as naturally as a flowering plant from the root.

As will be seen, these houses range from the simplest little cottages or bungalows costing only a few hundred dollars, up to large and expensive residences. But they are all Craftsman houses, nevertheless, and all are designed with regard to the kind of durability that will insure freedom from the necessity of frequent repairs; to the greatest economy of space and material, and to the securing of plenty of space and freedom in the interior of the house by doing away with unnecessary partitions and the avoidance of any kind of crowding. For interest, beauty, and the effect of home comfort and welcome, we depend upon the liberal use of wood finished in such a way that all its friendliness is revealed; upon warmth, richness, and variety in the color scheme of walls, rugs and draperies, and upon the charm of structural features such as chimneypieces,

window-seats, staircases, fireside nooks, and built-in furnishings of all kinds, our object being to have each room so interesting in itself that it seems complete before a single piece of furniture is put into it.

This plain cement house has been selected for presentation at the head of the list chiefly because it was the first house designed in The Craftsman Workshops and was published in THE CRAFTSMAN for January, 1904, for the benefit of the newly formed Home Builders' Club. Therefore it serves to furnish us with a starting point from which we may judge whether or not any advance has since been made in the application of the Craftsman idea to the planning and furnishing of houses.

It was only natural that our first expression of this idea should take shape in a house which, without being exactly founded on the Mission architecture so much used in California, is nevertheless reminiscent of that style, this effect being given by the low broad proportions of the building and the use of shallow, round arches over the entrance and the two openings which give light and air to the recessed porch in front. The thick cement walls are left rough, a primitive treatment that produces a quality and texture difficult to obtain by any other method and to which time and weather lend additional interest. The roof, which is low pitched and has a fairly strong projection, is covered with unglazed red Spanish tile in the usual lap-roll pattern with ridge rolls and cresting. The house, as it stands, is a fair example of the way in which the problem of the exterior has been solved by the combination of three factors: simplicity of building materials, employment of constructive features as the only

Gustav Stickley: *Craftsman Homes: Architecture and Furnishings of the American Arts and Crafts Movement*, 1979, Dover Publications, Inc. unabridged republication of the second edition of *Craftsman Homes*, as originally published by the Craftsman Publishing Company, N.Y., in 1909. The initial article states the "Craftsman idea of home building, decoration and furnishing, and to make plain the fundamental principles which underlie the planning of every Craftsman house. These principles are simplicity, durability, fitness for the life that is to be lived in the house, and harmony with its natural surroundings."

### CEMENT HOUSE SHOWING LAVISH USE OF HALF-TIMBER AS A DECORATION



*Published in The Craftsman, January, 1909.*

CRAPSMAN HOUSE AT SHARAF, LONG ISLAND. NOTE THE EFFECT OF SLOPING FOUNDATION AND PARAPETS.

THE house illustrated on this page was not only designed in The Craftsman Workshops, but built largely under our own supervision, so that Craftsman ideas as to plan and construction have been carried out with only such modifications as were suggested by the individual tastes and needs of the owner. It is definitely a suburban residence and its site is as desirable as it well could be for the house of a man who wishes to have plenty of space and freedom in his surroundings and yet be within convenient reach of the city. The owner, a New York business man, is keenly desirous of making the part of Long Island which he has chosen for his home one of the most delightful places within the immediate neighborhood of New York; thus his interest has not been limited merely to the building of a desirable house, but has extended to the planning of its surroundings so that the place shall be beautiful as a whole.

The site is large enough to allow for extensive grounds, which are being laid out with direct reference to the plan of the house. There is a slope of about fifteen feet from the rear of the lot down to the front. This slope is terraced at the highest part and the house is built well to the rear, allowing for a large lawn and shrubbery in front. The terrace at the back is used for a vegetable garden

and the rest of the lot is left so far as is possible in its natural shape.

The rising ground upon which the house is situated affords an extensive view over the hills and meadows of Long Island. The house faces directly southeast and at the west end is a terrace, covered with a pergola, which commands a view of the main road—a busy thoroughfare that is usually thronged with carriages and automobiles. At the opposite end of the house is a porch which looks directly toward the neighboring golf links. This porch is connected with the dining room by double French doors so that in summer it can be used as an outdoor dining room, especially as it will be protected all around with screens. In winter the screens will be replaced with glass, so that the porch may be used as a sun room or as a breakfast room on mild days. The small front porch serves to shelter the entrance.

These porches and the pergola greatly relieve the severity of the plan. As the house is built of cement, the construction naturally calls for straight lines and massive effects; but while these are preserved in their entirety, all sense of coldness or bareness is avoided by the liberal use of half-timber and by such structural features as we have just described. The floors of the pergola, the entrance porch, the dining porch, and the small kitchen porch

### HOUSE WITH COURT, PERGOLAS, OUTDOOR LIVING ROOMS AND SLEEPING BALCONIES



*Published in The Craftsman, January, 1909.*

HOUSE DESIGNED FOR OUTDOOR LIFE IN A WARM CLIMATE.

LIFE in a warm country, where there is much sunshine and where it is possible to be out of doors during the greater part of the time, was specially taken into consideration in the designing of this house, for the plan makes as much account of the terraces, porches and the open paved court as it does of the rooms within the walls of the building. Such a plan would serve admirably for a dwelling in California or in the Southern States, but would be advisable only for specially favored spots in the North and East, as its comfort and charm necessarily depend very largely upon the possibility of outdoor life.

As originally planned, the walls of the lower story are to be built of cement or of stucco on metal lath. The upper walls are shingled. The roof is of red tile and the foundation and parapets are of field stone. As with all these houses, though, the materials used are entirely optional and can be varied according to the taste of the owner, the requirements of the landscape or the limitations of the amount to be expended, as the building would look quite as well if constructed of concrete or of brick, and with clapboards in the place of shingles. If a

wooden house should be preferred, the walls from top to bottom could either be shingled or sheathed with wide clapboards, while the roof is equally well adapted to tiles, slates or shingles. The first of the perspective drawings gives a view of the whole house as seen from the rear, showing the pergola at the back and the design of the roof, which we consider specially attractive. The second drawing shows the side of the house instead of the front, as by taking this view it is possible to include both porch and court and also show the balcony and outdoor sleeping room on the upper story. A broad terrace runs across the front of the house and continues around the side, where it forms a porch which is meant to be used as an outdoor living room. This porch is nearly square in shape and is either tiled with Welsh quarries or, if a less expensive flooring be desired, is paved with red cement marked off into squares that measure about nine inches each way. This floor has a close resemblance to one made of Welsh quarries and is dry and durable. In flooring a porch of this kind it is always better to avoid the use of plain beick, as this porous material gathers and holds moisture to such an extent that the floor is seldom dry.

These examples of Craftsman Homes are from the 1979 Dover Publications, Inc. unabridged republication of the second edition of Craftsman Homes, as originally published by the Craftsman Publishing Company, N.Y., in 1909. The book opens with an essay, "The Simplification of Life:" A Chapter from Edward Carpenter's book called "England's Ideal."

Carpenter's ideal is to "live with as little labor and effort as may be." He advocates returning to simplicity and fundamentals to live a rich, but simple life. An example: "It cannot be too often remembered that every additional object in a house requires additional dusting, cleaning, repairing; and lucky you are if its requirements stop there. When you abandon a wholesome tile or stone floor for a Turkey carpet, you are setting out on a voyage of which you cannot see the end. The Turkey carpet makes the old furniture look uncomfortable, and calls for stuffed couches and armchairs; the couches and armchairs demand a walnut-wood table; the walnut-wood table requires polishing, and the polish bottles require shelves, the couches and armchairs have casters and springs which give way and want mending.... — and so we go on."



### A SMALL SHINGLED HOUSE THAT SHOWS MANY INTERESTING STRUCTURAL FEATURES

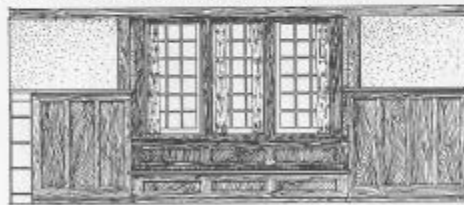


Published in *The Craftsman*, February, 1907.

EXTERIOR VIEW FROM THE FRONT.

WE have suggested the use of shingles for the walls of this plain little cottage because they seem the best adapted to the peculiarities of its construction. They should, however, be laid in double course, the top ones being well exposed and the under ones showing not much over an inch below. This not only gives an interesting effect of irregularity as to the wall surface, but adds much to the warmth of the house. All the lines of the framework are simple to a degree, but the plainness is relieved by the widely overhanging eaves and rafters of the roof, the well-proportioned porch, which is balanced by the extension to the rear, the heavy beams which

run entirely around the walls with a slight turn of the shingles above and the effective grouping of the windows. The little house is



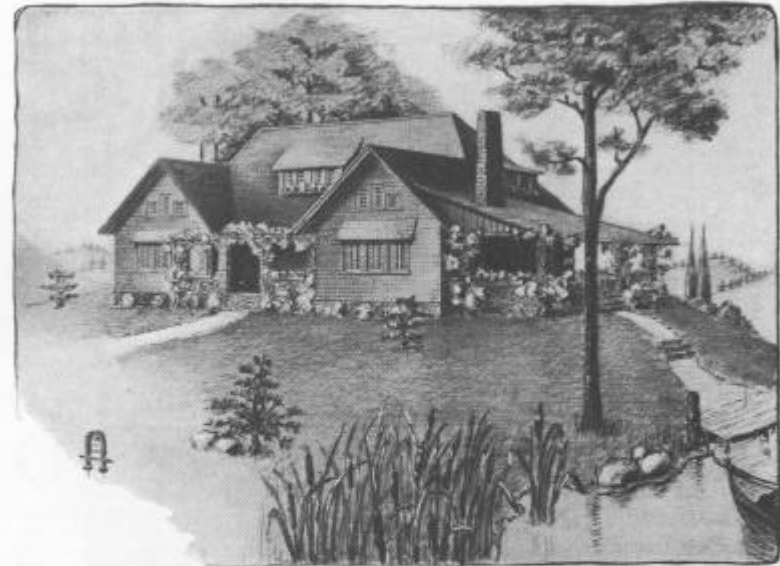
"WINDOW SEAT IN LIVING ROOM"



FIRST STORY FLOOR PLAN.

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### A BUNGALOW OF IRREGULAR FORM AND UNUSUALLY INTERESTING CONSTRUCTION



Published in *The Craftsman*, April, 1907.

VIEW OF THE BUNGALOW SHOWING COURT AND TERRACE, DINING PORCH AND SLOPE OF THE HILL.

THE plans and drawings of this bungalow, while partly our own, are adapted from rough sketches sent us by one of our subscribers, Mr. George D. Rand, of Auburndale, Mass. Mr. Rand is an architect who has retired from active work, and these sketches were made for his own bungalow, which is situated in the mountain region of New Hampshire. In sending us the sketches, Mr. Rand kindly gave us permission to use the idea as outlined by him, with such alterations as seemed best to us. In accordance with this permission, we make quite a number of minor modifications in the original design, and many of the suggestions for construction are our own.

The house is somewhat irregular in design, but is so admirably proportioned and planned that the broken lines impress one as they do

when seen in some old English house that has grown into its present shape through centuries of alteration in response to changing needs. It seems above all things to be a house fitted to crown a hilltop in the open country, especially where the slope is something the same as indicated in the site here shown. The line from the back of the roof down to the boat landing comes as near to being a perfect relation of house and ground as is often seen, and this relation is of the first importance in the attempt to suit a house to its environment.

The exterior walls and the roof are of shingles, and the foundations, parapets, columns and chimneys are of split stone laid up in dark cement. The construction of the roof is admirable and, with all the irregularity, there is a certain ample graciousness and dignity in line and proportion. At the front

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Staff has selected and reproduced several examples of houses from the Craftsman Workshop that vary greatly in size, in number of storeys, and in materials. The constants in this collection are the use of unadorned materials, simplicity, and use of evidence of the construction techniques as a feature.

See the following page for a summary of these architectural features in American houses taken from Virginia and Lee McAlester's A Field Guide to American Houses, New York, Alfred A. Knopf, 1984.

## ECLECTIC HOUSES

## Craftsman

1905-1930



FRONT-GABLED ROOF



pages 458-7

CROSS-GABLED ROOF



pages 458-9

SIDE-GABLED ROOF



pages 460-2

HIPPED ROOF



page 463

## PRINCIPAL SUBTYPES

## IDENTIFYING FEATURES

Low-pitched, gabled roof (occasionally hipped) with wide, unenclosed eave overhang; roof rafters usually exposed; decorative (false) beams or braces commonly added under gables; porches, either full- or partial-width, with roof supported by tapered square columns; columns or pedestals frequently extend to ground level (without a break at level of porch floor).

## PRINCIPAL SUBTYPES

Four principal subtypes can be distinguished:

**FRONT-GABLED ROOF**—About one-third of Craftsman houses are of this subtype. Porches, which may either be full- or partial-width, are almost evenly divided between those sheltered beneath the main roof and those with separate, extended roofs. Most examples of this subtype are one-story, but one-and-a-half- and two-story examples are not uncommon; dormers are found in only about 10 percent of this subtype.

**CROSS-GABLED ROOF**—Cross-gabled examples make up about one-fourth of Craftsman houses. Of these, three-quarters are one-story examples; dormers occur on about 20 percent. Porches are varied, but by far the most common type is a partial-width, front-gabled porch, its roof forming the cross gable.

**SIDE-GABLED ROOF**—About one-third of Craftsman houses are of this subtype. Most are one-and-a-half stories high with centered shed or gable dormers. Porches are generally contained under the main roof, sometimes with a break in slope. Two-story examples commonly have added, full-width porches. This subtype is most common in the northeastern and midwestern states.

**HIPPED ROOF**—These make up less than 10 percent of Craftsman houses; they are almost equally divided between one- and two-story examples. This subtype is similar to some simple Prairie houses, which normally lack the exposed rafters and other typical Craftsman details.

## VARIANTS AND DETAILS

**PORCH ROOF SUPPORTS**—Columns for supporting the porch roofs are a distinctive and variable detail. Typically short, square upper columns rest upon more massive piers, or upon a solid porch balustrade. These columns, piers, or balustrades frequently begin directly

*Eclectic Houses: Craftsman*

at ground level and extend without break to a level well above the porch floor. Commonly the piers or columns have sloping (battered) sides. Materials used for piers, columns, and solid balustrades are varied. Stone, clapboard, shingle, brick, concrete block, or stucco are all common; they frequently occur in combination.

**ROOF-WALL JUNCTIONS**—Among the most distinctive features of the style are the junctions where the roof joins the wall, which are almost never boxed or enclosed. The roof has a wide eave overhang; along *horizontal* edges the actual rafter ends are exposed, or false rafter ends are added. These are sometimes cut into decorative shapes. Along the sloping, or rake, edges, three or more beams (usually false) extend through the wall to the roof edge. These are either plain or embellished by a triangular knee brace.

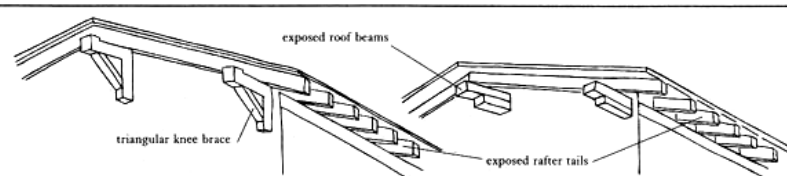
**OTHER DETAILS**—Craftsman doors and windows are similar to those used in vernacular Prairie houses (see page 442). Dormers are commonly gabled, with exposed rafter ends and braces such as are found at the main roof-wall junction. The most common wall cladding is wood clapboard; wood shingles rank second. Stone, brick, concrete block, and stucco are also used, most frequently in the northern and midwestern states. Secondary influences such as Tudor false half-timbering, Swiss balustrades or Oriental roof forms are also sometimes seen.

**OCCURRENCE**

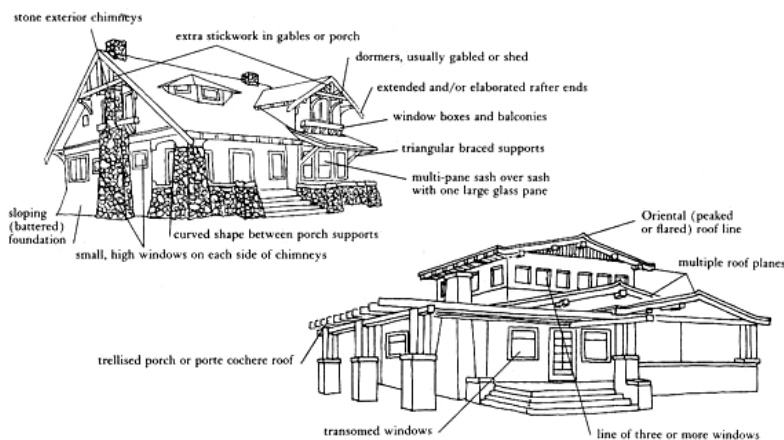
This was the dominant style for smaller houses built throughout the country during the period from about 1905 until the early 1920s. The Craftsman style originated in southern California and most landmark examples are concentrated there. Like vernacular examples of the contemporaneous Prairie style, it was quickly spread throughout the country by pattern books and popular magazines. The style rapidly faded from favor after the mid-1920s; few were built after 1930.

**COMMENTS**

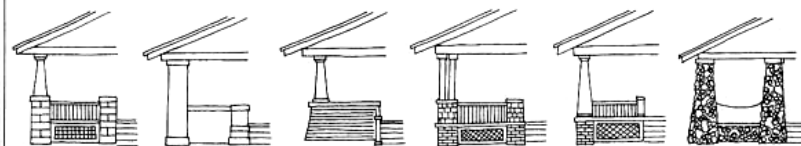
Craftsman houses were inspired primarily by the work of two California brothers—Charles Sumner Greene and Henry Mather Greene—who practiced together in Pasadena from 1893 to 1914. About 1903 they began to design simple Craftsman-type bungalows; by 1909 they had designed and executed several exceptional landmark examples that have been called the “ultimate bungalows.” Several influences—the English Arts and Crafts movement, an interest in oriental wooden architecture, and their early training in the manual arts—appear to have led the Greenses to design and build these intricately detailed buildings. These and similar residences were given extensive publicity in such magazines as the *Western Architect*, *The Architect*, *House Beautiful*, *Good Housekeeping*, *Architectural Record*, *Country Life in America*, and *Ladies’ Home Journal*, thus familiarizing the rest of the nation with the style. As a result, a flood of pattern books appeared, offering plans for Craftsman bungalows; some even offered completely pre-cut packages of lumber and detailing to be assembled by local labor. Through these vehicles, the one-story Craftsman house quickly became the most popular and fashionable smaller house in the country. High-style interpretations are rare except in California, where they have been called the Western Stick style. One-story vernacular examples are often called simply bungalows or the Bungalowoid style.



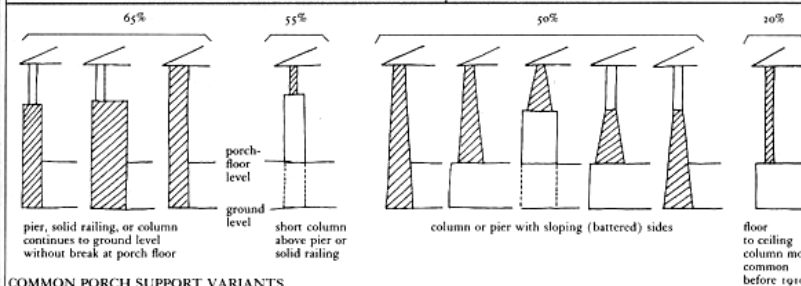
TYPICAL ROOF-WALL JUNCTIONS



TYPICAL ELABORATIONS



SOME TYPICAL PORCH SUPPORTS AND PORCH RAILINGS A pier without column is common



COMMON PORCH SUPPORT VARIANTS

The sources and books referenced in this staff report are available for inspection at the Department of Community Planning and Development front desk during business hours, 8 a.m. to 5 p.m., Monday through Friday.